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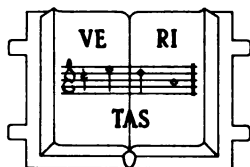
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Illustrations
To a Series of
Lectures
on
Musical Subjects

By
H. E. Krehbiel

COMMENTS OF THE PRESS.

Mr. Krehbiel is doing invaluable work in his lectures. Such a discourse as that of last evening, illuminated by such judiciously selected illustrations, does more toward acquainting an audience with the true philosophic basis and vital poetic principles of Wagner's art than the study of a dozen of the lame and inadequate handbooks which are so plentiful.—*New York Times*.

No better proof of the excellent quality of his discourse could have been afforded than in the unflinching attention with which the lecture was followed to the end. Many were the interesting points touched upon by Mr. Krehbiel during the afternoon, and many the curious bits of information imparted. He spoke with the convincing force of an authority on the development of the old Greek tragedy, and how it grew out of the first rude lyric forms, of its subsequent degeneration under Roman rule, and of how, toward the end of the sixteenth century, it languished in the all too jealous embrace of Mother Church.—*The Commercial Advertiser, New York*.

By exhaustive historical and mythological research into the legends upon which the musical phrases are written, and of which they are the expression, the audiences have been persuaded to disabuse their minds of the impression that Wagner's works are mysterious abnormal expressions of weird fairy tales and folk lore, and realize the important signification of each symbol and myth as relating to the most serious and important psychological conditions.—*The Sun, New York*.

Mr. Krehbiel is neither an ordinary speaker nor an ordinary Wagnerian. The expositors of Wagner and of Browning often seem to the laity—even to the appreciative laity—to have taken leave of four of their wits and, incidentally, of their ability to express thought in language. But Mr. Krehbiel is in charming possession of all his five senses, and he speaks an English as gracious, simple, rigorous, and luminous as could be desired. The first appeal of his method is of its reasonableness as artistic criticism, and the second of its art as rational criticism.—*The Advertiser, Boston*.

We were unable to attend his first lecture, which treated generally of the underlying principles and theory of the Wagnerian "Music-Drama." We found the spirit and impression of the man, his style of writing, and his manner of delivery so agreeable that we regretted that. He is evidently a sincere, though not a fanatical, admirer of the thought, the music, and the art-work of Wagner. He is in earnest, and he is a modest and persuasive speaker. It is pleasant to listen to so sincere and interesting an advocate even of a cause in which we have not the same faith; for he is courteous as well as earnest; plainly a man of culture and refinement.—*Mr. John S. Dwight, in The Evening Transcript, Boston*.

Few men in America have given so much time and study to the history of Wagner's life and his life-work as Mr. Krehbiel, and his rare experience in his ordinary pursuits has still further fitted him to deal with the subjects of these lectures successfully. Added to these opportunities for preparation, Mr. Krehbiel possesses a peculiarly pleasing delivery and a faculty enjoyed by few occupants of the lecture platform of interesting his audience while he is also instructing them.—*The Herald, Boston*.

Mr. Krehbiel's Wagner lectures were begun with every hoped-for success last week. The opening one was but a prelude, its purpose being to place hearers thoroughly in touch with Wagner's system before proceeding to show its more masterful exemplifications. This was done with the learning of a student, the wisdom of a judicial mind, the charm of a genial style, and the enthusiasm which comes with absolute belief in one's subject. Mr. Krehbiel's manner while talking is natural and winning.—*The Traveller, Boston*.

Charles W. Wendt

ILLUSTRATIONS TO A
SERIES OF LECTURES

ON

MUSICAL SUBJECTS.

BY

H. E. KREHBIEL.

INCLUDING OUTLINES, MEMORY-HELPS,
WORDS OF THE SONGS, AND SO FORTH.



CINCINNATI:
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SUBJECTS OF THE LECTURES.



- I. ORIGIN AND NATURE OF THE LYRIC DRAMA.
- II. RICHARD WAGNER AND HIS ART-WORK.
- III. WAGNER'S COMEDY, "DIE MEISTERSINGER."
- IV. HOW TO LISTEN TO MUSIC.
- V. FOLK-SONG IN AMERICA.
- VI. WANDERING BALLADS.
- VII. DRAMATIC DANCES AND CHILDREN'S GAMES.
- VIII. THE PRECURSORS OF THE PIANOFORTE.
- IX. CHINESE MUSIC AND THE ANTIQUE ART.
- X. HIAWATHA, AND THE RITES OF THE CONDOLING
COUNCIL OF THE IROQUOIS.
- XI. THE DEVELOPMENT OF MUSICAL NOTATION.

EXPLANATORY NOTE.



IT was Mr. Krehbiel's purpose in arranging this list of lectures to coöperate, whenever possible, with the amateur musical clubs and private schools which are doing so much to stimulate interest in good music throughout the country. To this end it is contemplated that the lectures shall be illustrated by performances of characteristic examples of music by members of the clubs or teachers and pupils of the schools before which the lectures are delivered. In the first lecture the essential elements of dramatic song, as understood by the Greek tragedians and the Florentine inventors of the monodic style of composition, are discussed. The illustrations consist of specimens of ancient Greek, Hebrew and Arabian music, and excerpts from three of the earliest Italian operas and a French play of the thirteenth century, employing the services of a soprano, a tenor, and an accompanist. In the second lecture the attitude of Wagner towards the lyric drama in the various phases through which it has passed is shown, and his methods of poetical and musical composition are explained. A pianist provides all the illustrations. The third lecture undertakes an exposition of the dramatic, poetic, and musical contents of Wagner's only comedy. Here a pianist will suffice, but a tenor, or tenor and baritone, can be advantageously used.

"How to Listen to Music" is a discourse on the nature and contents of music, its elements of expression, the devices of composers, rational and irrational criticism, etc. The illustrations are all for the pianoforte. No. V discusses the characteristics of the folk-songs which have grown up in America, and is illustrated by songs of the negroes of the Southern States, the Creoles of Louisiana and Martinique, and the French Canadians. In No. VI the dissemination of ballads among the peoples of the world is illustrated by literary and musical study of a single ballad which is presented in its old English form and its Italian, German, Dutch, Swedish, Finnish, Danish, French and other analogues. No. VII treats of the development of the drama out of the dances of primitive peoples, the present status of those dances among the Indians of North America and the peasants of Russia, and their preservation in the sidewalk games of European and American children. The music is chiefly that of the "round" games. Whenever it is practicable No. VIII will be illustrated by specimens of the clavichord and spinet, and music composed for those instruments. The study of Chinese music employs a singer and pianoforte accompanist. The tenth lecture is the result of investigations made among the Indians of the Six Nations on their Reserve in Canada. It discusses the historical Hiawatha, the confederacy which he founded, and the memorial ceremonies performed on the "raising up" of councillors for the "Great League" of the Iroquois. Whenever it is practicable Mr. Krehbiel in this lecture will have the help of an Indian singer.

For dates and terms address

H. E. KREHBIEL,
No. 152 West One-Hundred-and-Fifth Street,
NEW YORK CITY.

“Origin and Nature of the Lyric Drama.”

SYLLABUS AND MEMORY-HELP.

Popular misconceptions touching the character and purpose of Wagner's creations. His real character that of a Reformer of the Opera, or better, a Regenerator of the Lyric Drama.

This drama in its essentials had a precursor in the Tragedy of the Greeks, in which music and poetry were closely allied.

This alliance is characteristic of antique art; is the product of nature, and recognized by modern science. It justifies the Lyric Drama as an art form.

The classic tragedy degenerated under the Romans, and died under barbarian influences, but its spirit survived. An attempt to restore it gave birth to the Italian Opera. The Classic Spirit and the Romantic in Music.

ILLUSTRATIONS.

I.

A GREEK ODE BY PINDAR.

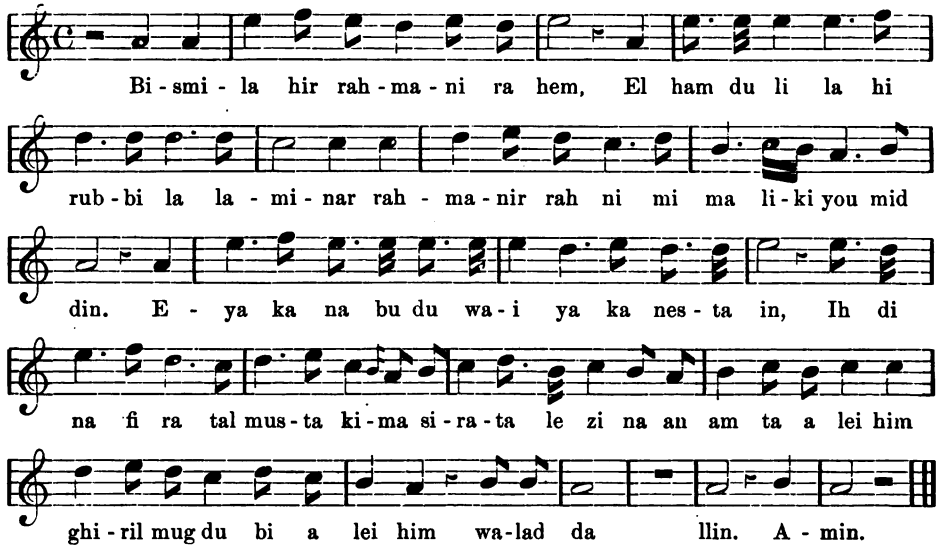
(B. C. Fifth Century, rhythmical arrangement by Rudolf Westphal.)

Literally: “O golden lyre, possession by a common right of Apollo and the violet-locked Muses, which the dancer's step obeys, the beginning of the festive triumph, and whose signals the singers attend to, when being made to thrill, thou givest forth the preludes of songs that lead the chorus.”

II.

A CHANT FROM THE KORAN,

Illustrating the manner in which the sacred book is read in the mosques of the Arabs. From William Lane's "Account of the Manners and Customs of the Modern Egyptians," London, 1836. The chant is the first chapter of the Koran, supposed to be a revised form of the daily prayer of Mohammed before his assumption of the prophetic office, and in English is as follows: "In the name of the Merciful and Compassionate God. Praise belongs to God, the Lord of the Worlds, the Merciful, the Compassionate, the Ruler of the Day of Judgment. Thee we serve, and Thee we seek for aid. Guide us in the right path, the path of those Thou art gracious to, not of those Thou art wroth with; nor of those who err."



Bi - smi - la hir rah - ma - ni ra hem, El ham du li la hi

rub - bi la la - mi - nar rah - ma - nir rah ni mi ma li - ki you mid

din. E - ya ka na bu du wa - i ya ka nes - ta in, Ih di

na fi ra tal mus - ta ki - ma si - ra - ta le zi na an am ta a lei him

ghi - ril mug du bi a lei him wa - lad da llin. A - min.

III.

A TRADITIONAL HEBREW MELODY

(*Ah, Hamelech!*)

As sung in the Great Synagogue, London, in the Jewish New Year Service. "Lo, the King! who sitteth upon a throne exalted high! He dwelleth aye sublime, and holy is His name. As is written, Extol, ye righteous, the Lord; to the just becoming is praise. The mouths of upright saints Thee shall praise, and the lips of the godly Thee shall bless, and the tongue of Thy pious shall laud thee, and the mighty host of Thy holy servants sanctify Thy name."

IV.

FRENCH CHANSON.

Chanson from "Li Gieus de Robin et de Marion," by Adam de la Halle, of the thirteenth century. From "Oeuvres Complètes du Adam de la Halle," par E. de Coussemaker. Paris, 1872.

Ro - bins m' - aime, Ro - bins m'a; Ro - bins m'a
Fine.
 de - man - dé - e si m'a - ra. Ro - bins m'a - ca -
 ta co - te - le D'es car - la - te bone et be - le,
D.C. al Fine.
 Sons - kra - nie et chain - tu - re - le, A leur i - va.

V.

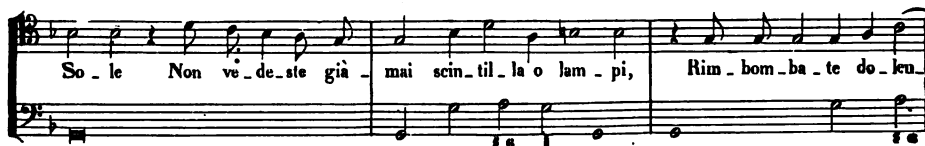
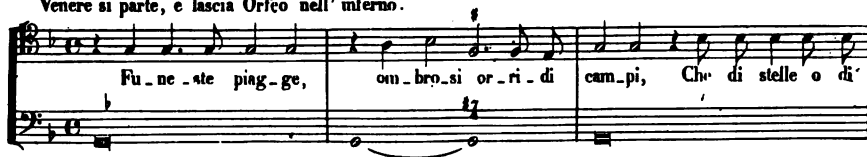
SCENE FROM THE OPERA "EURYDICE."

Words by Rinuccini, music by Peri, performed A. D. 1600 in honor of the marriage of Maria de Medici to Henry IV. of France, at the Court of Florence.

(*Venus departs, leaving Orpheus in the Infernal Regions.*)

"O woeful oppression, horrible field of darkness, where never the light of stars or sun is seen to shine or flash! My griefs return with the sound of my anguished words. I sigh for my lost love and my complaints mix with your accents of sorrow; for pity of my endless suffering, join me in weeping, shades of Inferno!"

Venere sì parte, e lascia Orfeo nell' inferno.



VI.

ARIADNE'S LAMENT.

Firsts strophe of the lament of the deserted Ariadne; from Claudio Monteverde's opera, "Arianna," Mantua, 1608.

"Let me die! Whither shall I turn for comfort in time of such cruel destiny and great suffering? O let me die!"

la - scia - te mi mo - ri - re la - scia - te mi mo - ri - re e che vo -
le - te voi che mi cou - for - te in co - st du - ra sor - te in co - st gran mar -
ti - re? la - scia - te mi mo - ri - re la - scia - te mi mo - ri - re.

VII.

DUET FROM "ORFEO."

(From Claudio Monteverde's opera, "Orfeo." Mantua, 1607.)

(*Apollo and Orpheus ascend, singing, to the Skies.*)

"Make obeisance and sing before heaven, where true virtue meets its reward, happiness and peace!"

Richard Wagner and His Art-Work.

SYLLABUS AND MEMORY-HELP.

How Wagner touches hands with the Florentine reformers and Greek tragedians. Peri's musical declamation and Monteverde's orchestra. Wagner is poet as well as composer. He believes that it is the purpose of music to heighten the expressiveness of the text—to be a means, not an aim; also that the drama should take its subjects from legendary stories. He is a national dramatist, a typical Teuton, but in dealing with universal subjects, also a cosmopolite. Teutonic and Roman ideals contrasted. Absolute beauty and characteristic beauty.

The ethical idea in Wagner's dramas. Goethe's *Chorus mysticus*:

“*Das Ewig-Weibliche*
Zieht uns hinan.”

The fundamental principle of his constructive scheme. The typical phrases. They are not labels, but symbols. Music as a language. Some typical phrases studied. Wotan as the Lord of Walhalla and as the Wanderer. “Form” the first manifestation of law in music and essential to the attribute of repose. Tonality and the effect of its loss. Phrases delineative and imitative of external characteristics: The Giants, the Dwarfs, the Rhine; Loge, the God of Fire. Prophetic use of the phrases; their dramatic development.

“Die Meistersinger von Nürnberg.”

SYLLABUS AND MEMORY-HELP.

This drama is a comedy faithful to classical conceptions. It deals with the manners and follies of the common people and aims to chastise them with a smile (*Ridendo castigat mores*). Its specific purpose is to celebrate the triumph of natural poetic impulse, stimulated by communion with nature, over pedantic formalism. But the autobiographic character commonly attributed to it would best be avoided. The contest will appear most interesting and instructive if viewed as waging between Romanticism and Classicism, with the outcome a recognition of the merits of the essential elements of both.

Walther as a representative of Romantic utterance. Pedantry characterized in the Mastersingers and caricatured in Beckmesser. Sachs, the real hero of the play, the champion of both parties. It is contest that brings life. Form must adapt itself to spirit. The proposition proved by the music of Sachs's first monologue.

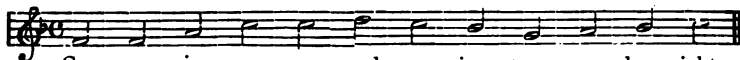
The symbolism of a musical phrase investigated. The trial song. The corrective purpose of the play disclosed by the Prelude. Characterization of its melodic contents. Local color in the music and action of the comedy. Photographic exactness. Sachs as a Meistersinger. The “Tabulatur.” Examples of musical humor. Wagner and Rossini. Art and Trade.

A MASTER SONG.

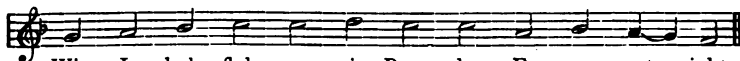
From Johann Christoph Wagenseil's book, “*De Sacri Rom. Imperii Libera Civitate Noribergensi Commentatio. Accedit, De Germanicæ Phonasorum. Von Der Meistersinger, Origine, præstantia, utilitato, et institutis, sermone vernaculo liber.*” Printed in Altdorf, A. D. 1697.

Poetry and music are the first “Gesetz” in the “Long” tone, of Heinrich Müglin, a mode which every candidate had to be able to sing before he could become a member of the guild.

Wagner borrowed its first seven notes for one of his typical melodies.



1. Gen - e - sis am neun und zwan-zig - sten uns be - richt,
2. Als er sich jetzt ge - ne - het hat her an der Stadt,



Wie Ja - kob floh vor sein Bru - der E - sau ent - wicht,
Es da - selbst drey gros - se Heer - de der Schaa - fe hat,

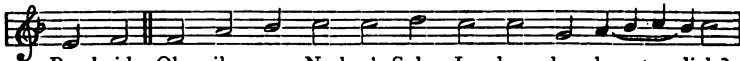


Dass er in Me - so - po - ta - mi - am kom - men.
Ja - kob fragt um Be - richt; als er ein ge - nom-men,

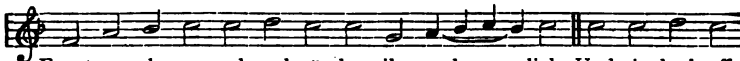
Der Abgesang.



die - ses Or - tes Ge - le - gen - heit, Sie sag - ten ja mit gu - tem



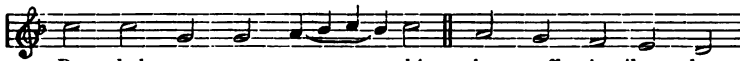
Bescheid. Ob ih - nen Na-har's Sohn, La-ban, be - kennt - lich?



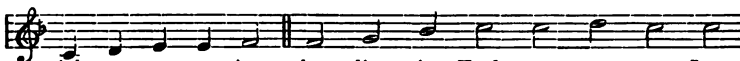
Fragt er, ob es auch wol stündum ihn end - lich, Und sie be - kräft -



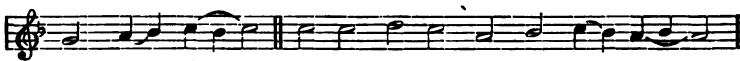
tig - ten diss. Trieb ih - re Schaaf da-her



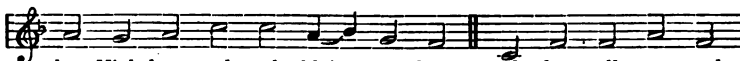
Ra - hel an - mu - - thig, da - rauff sie ihn be -



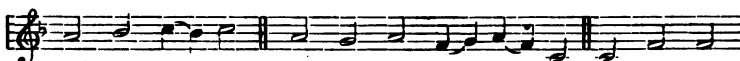
rich - te - ten ge-wiss, dass diss ein Toch - ter wä - re La -



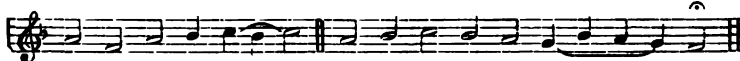
bans gü - tig. Ja - kob sprach es ist noch hoch Tag,



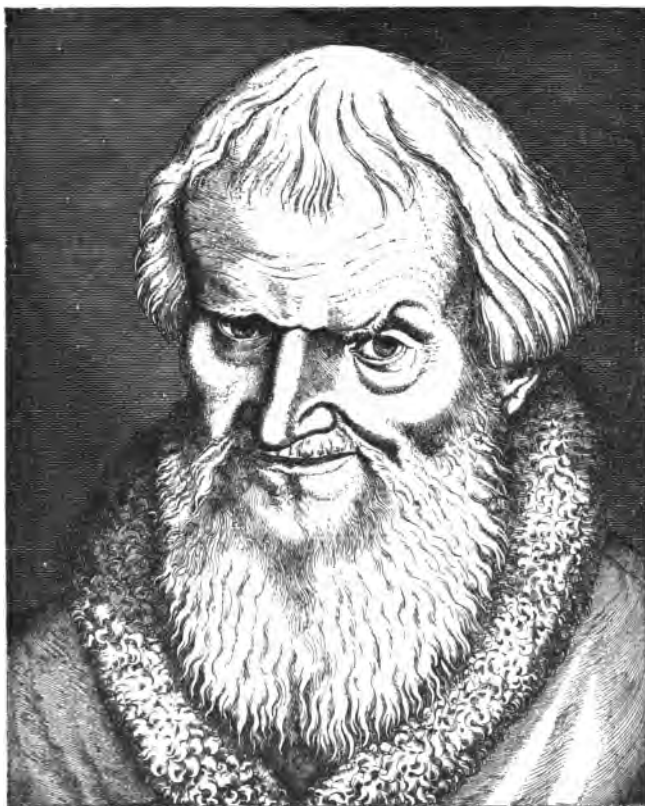
das Vieh kan noch wol blei - - ben, tränckt das - selb vor, und



auf der Au, es weid ohn . . . Grau. So dann der



A-bend kommt herbey, könnt ihr die-ses heim trei - - - ben.



Hans Sachs, after an engraving by Jost Amman, A. D. 1576 (about sixteen years after the time in which the comedy is supposed to play).

"A NEW YEAR'S SONG."

Translation of a Master Song by Sixtus Beckmesser, preserved in the handwriting of Hans Sachs in the Royal Library at Berlin. The translation is somewhat free, but discloses the "form" of the composition, the relation of the "Stoll" and "Abgesang," and the use of rhymes.

(First "Stoll.")

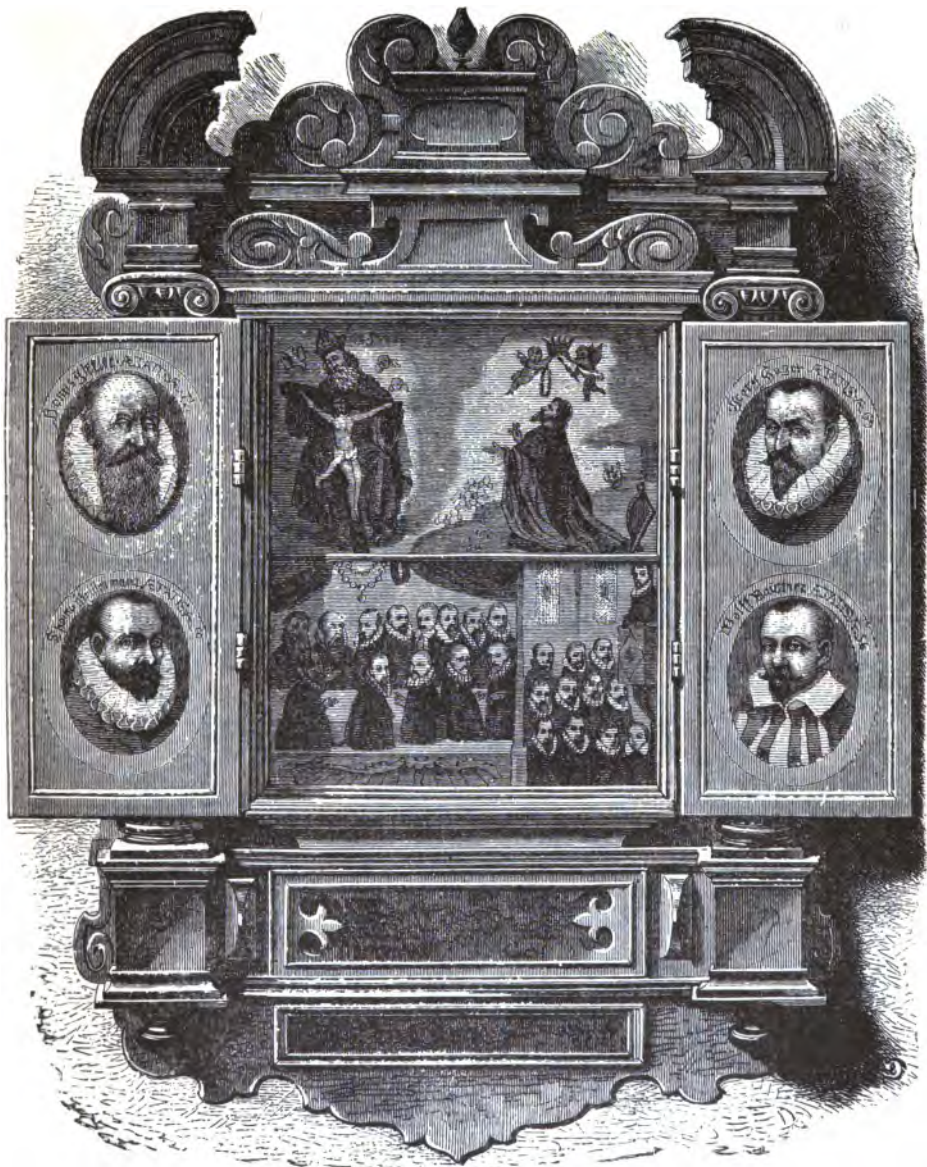
Joy
Christian thoughts employ
This day
Doth say
The Book of old
That we should hold
The faith foretold;
For naught doth doubt afford.
The patriarchs with one accord
Lived hoping that the Lord
Would rout the wicked horde.
Thus saith the word
To all believers given.

(Second "Stoll.")

God
Council held, triune,
When soon
The boon
The son foresaw:
Fulfilled the law
That we might draw
Salvation's prize. God then
An angel sent cross moor and fen,
('Twas Gabriel, heaven's denizen),
To Mary, purest maid 'mongst men.
He greeted her
With blessings sent from heaven.

(The "Abgesang.")

Thus spake the angel graciously:
"The Lord with thee,
Thou blessed she;
The Lord's voice saith,
Which breathes thy breath,
That men have earned eternal death.
Faith
Saves alone from sin's subjection;
For while weak Eve God's anger waked,
'Twas, Ave, thine the blest election
To give the world peace and protection,
Most blessed gift
To mortals ever given!"



Wooden tablet of the Mastersingers of Nuremberg, formerly hung beside the chancel on the wall of St. Catherine's Church; now preserved in the Germanic Museum. It was painted by Franz Hein, A. D. 1581, and shows King David kneeling before a crucifix, a meeting of the mastersingers, and portraits of distinguished members of the guild in the sixteenth century.

Die Wittenbergisch Nachtigall

Die man yetz höret vberall.



Ich sage euch/wa dise schweyge/so werden die stein schreyt Lucc. 19.

Fac-simile of the title-page of the book "The Wittenberg Nightingale," published by Hans Sachs, A. D. 1523, which contains the poem "Wacht auf, es nahet gen dem Tag," which Wagner uses as a popular greeting to Sachs in the last scene of his comedy.

How to Listen to Music.

SYLLABUS AND MEMORY-HELP.

Wherein true refinement in musical culture consists. Ill equipped listeners and bad advisers. The dual nature of music,—a science and an art, material as well as spiritual.

I. Exercise the sense of hearing intelligently. To do this, one must have some knowledge of the elements of music; i. e., melody, rhythm, and harmony.

(a) **MELODY.** This element implies form, in which lies the first manifestation of musical law. A simple melody analyzed. Motives, phrases, and periods. Repetition and Refrain. Key relationship. The pleasures of memory, and unity in the symphonic form illustrated in Beethoven's Symphony in C minor.

(b) **RHYTHM.** Its influence on musical character. Sappho and the Adonic verse.

“Songs that move the heart of the shaken heaven,
Songs that break the heart of the earth with pity,
Hearing to hear them.”

Illustrations from Beethoven and Schubert.

(c) **HARMONY.** The truest source of emotionality. The law of harmonic development, from simple to complex. Major and minor; masculine and feminine; to do and to suffer. Vagueness of mode.

II. Exercise the fancy and the imagination. The content of music. Beware of the foolish rhapsodist. Descriptive music. Handel's frogs and flies. Water in Mendelssohn's "Hebrides" overture and Rubinstein's "Ocean" Symphony. Mendelssohn's Fairies. Imitation of natural sounds. Beethoven's birds and Mendelssohn's Bully-Bottom. Position in space and movement. Examples from Handel and Beethoven. Fancy and Imagination, Moods and Pictures. Allowable rhapsody. Dr. Brown and Weber. "Invitation to the Waltz."

III. Bring love with you into the concert-room. Music and flowers. Woman's privilege and province.

Folk-Song in America.

WORDS OF THE SONGS.

MY OLD KENTUCKY HOME.

(Words and Music by Stephen C. Foster.)

The sun shines bright in the old Kentucky home,
'Tis summer, the darkies are gay,
The corn-top's ripe, and the meadow's in the bloom,
While the birds make music all the day,
The young folks roll on the little cabin floor,
All merry and happy and bright,
By 'm bye hard times comes a knocking at the door,
Then, my old Kentucky home, good-night.

Weep no more, my lady,
Oh, weep no more to-day!
We will sing one song for the old Kentucky home,
For the old Kentucky home far away.

The head must bow, and the back will have to bend,
Wherever the darkey may go;
A few more days and the trouble all will end
In the field where the sugar canes grow;
A few more days for to tote the weary load,
No matter, 't will never be light;
A few more days till we totter on the road,
Then, my old Kentucky home, good-night.



NOBODY KNOWS.

(Slave Song.)

Nobody knows the trouble I see, Lord,
Nobody knows the trouble I see,
Nobody knows the trouble I see, Lord,
Nobody knows but Jesus.

Brothers, will you pray for me,
Brothers, will you pray for me,
Brothers, will you pray for me,
And help me to drive old Satan away.



COME TREM-BLE-ING DOWN.

(Slave Song; from Boyle County, Kentucky.)

Come trem-ble-ing down, go shouting home,
Safe in the sweet arms of Jesus.
'T was just about the break of day
King Jesus stole my heart away.

CAROLINE.

(*Creole—Louisiana.*)

Aïné, dé, trois, Caroline,
Ça, ça yé comme ça, ma chère.
Papa di non, mamam di oui,
C'est li mo oulé, c'est li ma pren;
Ya pas l'arzan pou achète cabanne,
C'est li mo oulé, c'est li ma pren.



MUSIEU BAINJO.

(*Creole—Louisiana.*)

Voyez ce mulet là, Musieu Bainjo,
Comme il est insolent.
Chapeau sur coté, Musieu Bainjo.
La canne à la main, Musieu Bainjo,
Botte que fait "crin crin," Musieu Bainjo,
Voyez ce mulet là, Musieu Bainjo,
Comme il est insolent.



MARIE CLÉMENTENCE MAUDI.

(*Creole—Martinique.*)

Marie Clémentence maudi,
Lamori fritt li maudi,
Collier-choux li maudi,
Toutt baggaie li maudi.
Aïe!

Lagué moïn, lagué moïn!
Moïn ké néyé cò moïn,
En ba guós pile ouche là.



"GAI LON LA, GAI LE ROSIER."

(*Canadian.*)

Par derrièr chez ma tante
Lui ya-t-un bois joli;
Le rossignol y chante
Et le jour et la nuit.
Gai lon la, gai le rosier
Du joli mois de Mai!

Le rossignol y chante
Et le jour et la nuit
Il chante pour ces belles
Qui n'ont pas de mari.

Il chante pour ces belles
Qui n'ont pas de mari
Il ne chant' pas pour moi
Car j' en ai-t-un joli.

THE JEW'S DAUGHTER.

(From Percy's "Reliques.")

The rain rin down thro' Mirriland toune,
Sae dois it doune the Pa.
Sae dois the lads of Mirriland toune
Quhan they play at the ba'.

Thar out and cam the Jewis dochter,
Said, "Will ye come and dine?"
"I winnae coume in, I cannae coume in
Without my play-feres nine."

Scho powd an apple reid and white
To entice the yong thing in;
Scho powd an apple white and reid
And that the sweit bairn did win.

And scho has taine out a little penknife
And low down by her gair,
Scho has twined the yong thing and his life,
A word he nevir spak mair.

LITTLE HARRY HUGHES.

(From Newell's "Games and Songs of American Children.")

It was on a May, on a midsummer's day,
When it rained, it did rain small,
And little Harry Hughes and his playfellows all
Went out to play the ball.

He knocked it up and he knocked it down,
He knocked it o'er and o'er;
The very first kick little Harry gave the ball
He broke the duke's windows all.

She came down,—the youngest duke's daughter,—
She was dressed in green.
"Come back, come back, my pretty little boy,
And play the ball again."

"I won't come back, and I daren't come back,
Without my playfellows all,
And if my mother she should come in
She'd make it the bloody ball."

She took an apple out of her pocket
And rolled it along the plain—
Little Harry Hughes picked up the apple
And sorely rued the day.

She sat herself on a golden chair,
Him on another close by;
And there's where she pulled out her little penknife
That was both sharp and fine.

"Wandering Ballads."

WORDS OF THE SONGS.

LORD DONALD.

O, whare hae ye been a' day, Lord Donald, my son?
O, whare hae ye been a' day, my jollie young man?
I've been awa courtin, mither, mak my bed sune,
For I'm sick at the heart, and I fain wad lie down.

* * *

What did ye get for your supper, Lord Donald, my son?
What did ye get for your supper, my jollie young man?
A dish of sma fishes, mither, mak my bed sune,
For I'm sick at the heart, and I fain wad lie down.

* * *

O, I fear ye are poisond, Lord Donald, my son!
O, I fear ye are poisond, my jollie young man!
O, yes! I am poisond, mither, mak my bed sune,
For I'm sick at the heart, and I fain wad lie down.

* * *

What will ye leave to your true-love, Lord Donald, my son?
What will ye leave to your true love, my jollie young man?
The tow and the halter, for to hang on yon tree,
And lat her hang there for the poysoning o' me!



L'AVVELENATO.

(*Italian.*)

Dôve st stâ jersira, figliuol mio caro, florito e gentil?
Dôve st stâ jersira?
Son stâ dalla mia dama, Signora mama, mio caro stâ mal!
Son stâ dalla mia dama! Ohiemè, ch'io moro, Ohiemè!
Cossa v'halla da'd cena, figliuol mio caro, florito e gentil?
On inguilletta arrosto, Signora mama, mio core stâ mal!
L'ave mangiade tutta, figliuol mio caro, florito e gentil?
Non n'hò mangia che mezza, Signora mama, mio core stâ mal!



DONA LOMBARDA.

(*Italian—Piedmontese dialect.*)

Ameime mi, Dona Lombarda, ameime mi!
O, cume mai voli che fassa? Che j' o'l mari.
Vostro mari, Dona Lombarda, féilo mûri.
O cume mai voli che fassa, felo mûri.

* * *

La prima gussa ch'a n'à beivûne, Dona Lombarda cambia collûr;
La sgunda gussa ch'a n'à beivûne, Dona Lombarda ciamal consur;
La tersa gussa ch'a n'à beivûne, Dona Lombarda, ciamal sotrur!

(NOTE.—There is no authority for the minor setting of the last stanza and final cadence. The liberty is taken for the sake of dramatic expression and an effective close. It is more than likely that something of the kind was done by the old minstrels.)

L'ENFANT AU BERCEAU PARLE, ETC.

(French.)

Allons au bois, charmante brune,
Allons au bois.
Nous trouverons le serpent verde,
Nous le tuerons.

Dans une pinte de vin rouge
Nous le mettrons,
Quand ton mari viendra de chasse
Grand soif aura.

"Tirez du vin, charmante brune,
Tirez du vin."
"Oh! par ma foi! mon amant Pierre,
N'y a de tiré."

"Buvez-le vous, charmante brune,
Buvez-le vous."
"Ah! par ma foi! mon amant Pierre,
N'ai point de soif."

Elle n'a pas bu demi-verre
S'est renversée;
Elle n'a pas bu le plein verre
A trépassé.



ISABELLE.

(Dutch.)

Isabelle, mijn dochterken, waer hebde gy leeren naefjen?
Te Gent al by mijn moleje—Hoe leed! Hoe leed! Hoe leider
is't my!

Isabelle, mijn dochterken, wat hebde gy da er g'eten?
Visch mae geluwe strepen. Hoe leed, etc.

Isabelle, mijn dochterken, waer hénze dat vische gevangen?
In een kelderken met en tange. Hoe leed, etc.



SCHLANGENKÖCHIN.

(German.)

Wo bist du denn so lang gewes'n?
Heinerich, mein lieber Sohn?
Ich bin bei meinem Felsaliebchen gewes'n,
Frau Mutter mein; O, weh!
Mein junges Leben,
Vergeben hat sie's mir!

Was gab sie dir zu essen, etc.
Sie kocht' mir einen bunten Fisch, etc.

* * *

Was wünschst du deiner Liebsten! etc.
Ich wünsch' ihr die ewige Höl! und Qual! etc.



DIE STIEFMUTTER.

(German.)

Kind, wo bist du hin gewesen?
Kind, sage du's mir!
Nach meiner Mutter Schwester.
Wie wehe ist mir!

Kind, was gaben sie dir zu essen?
Eine Brühe mit Pfeffer.

* * *

Kind, was soll dein Vater haben?
Einen Stuhl in dem Himmel.

Kind, was soll deine Mutter haben?
Einen Stuhl in der Hölle!

DEN LILLAS TESTAMENTE.

(*Swedish.*)

Hvar har du vat så lange?
Lilla dotter kind?
Jag har va't i Bänne,
Hos Brodern min!
Ai! ai! ondt hafver jag!

Hvad fick du dar att äta?
Lilla dotter kind?
Stakter ål ok peppar,
Styfmöder min!

* * *

Hvad ger du då din fader,
Lilla dotter kind?
Godt kom i lador,
Faderin min!

Hvad ger du då din broder,
Lilla dotter kind?
Vida skepp i floder,
Broderin min!

Hvad ger du då din syster,
Lilla dotter kind?
Gull-skrin ock kistor,
Systerin min!

Hvrd ger du då din amma,
Lilla dotter kind?
Helvetet samma,
Ammam min!



SVEND I ROSENGAARD.

(*Danish.*)

Ach hvor har du varet saa laenge,
Svend i rosengaard?
Jeg har vaeret i Lunden,
Kjaer moder vor!
I vente mig seent eller aldrig!



SVEN I ROSENGÅRD.

(*Swedish.*)

Hvar har du varit så länge,
Du Sven i rosengård?
Jag har varit i stallet
Kära moder vår!
I vanten mig sent, men jag kommer aldrig!



VELI-SURMAAJA.

(*Finnish.*)

Mistäs tulet, kustas tulet,
Poikani Ilonen?
Meren rannalta, meren rannalta,
Aitini kultainen!

Mitä sielataitekonästä,
Poikani Ilonen?
Hevostani jnottamasta,
Aitini kultainen!

Dramatic Dances and Children's Games.

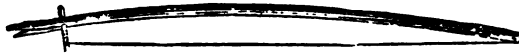
SYLLABUS AND MEMORY-HELP.

The primitive dance was a play, and the primitive play a dance. The old conception of dancing, "in which every motion was a word, and rest as eloquent as motion." Progressive steps in the development of the Greek tragedy: I. The ballad dance. II. Recitation and dialogue among the dancers. III. Characterization by means of imitative gestures and dress. IV. Partial separation of the actors and chorus. V. Instrumental music to accompany the song and action. VI. Differentiation of stage, orchestra, and audience-room. Chinese and Javanese plays, and the dramatic dances of the North American Indians. Analogues of the ancient dithyramb, or ballad-dance, are still to be found, as in the Khorovods of the Russian peasantry; round dances, row dances, and carols; religious symbolism; the dance on the shield of Achilles in Homer's "Iliad" (Book xviii); decadence of the old dances among our Teutonic ancestors. Children's games preserve the old purpose and manner.

Remains of ancient mythologies in plays and songs: "Ring Around a Rosy," and its German parallel: "London Bridge is Falling Down"; the bridge in folk-lore and history; an old bridge ballad of the Germans; "Here we Go round the Mulberry Bush," and a Southern analogue; Brynhild, the Sleeping Beauty, and "Here we Go round the big Black Stump." Children's games recall ancient social and political customs; Courtship and Marriage; Marriage by theft and by purchase; "Sowing the Millet Seed"; "Here Come Three Lords out of Spain"; "Da kommen zwei Herren aus Nineveh"; "Oats, Peas, Beans, and Barley Grows"; "De One I Like de Bes"; a German Reigen. Occupations and Imitations; a children's play in ancient Greece; the German Farmer-song; "I ac' Monkey Moshuns"; "Frog in de Middle"; "Happy is the Miller"; "J'entends le moulin."

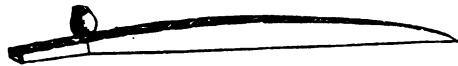
"The Precursors of the Pianoforte."

Fig. 1.



Guitar of the Yaquima Indians.

Fig. 2.



N-Kungu, of the African Angola Country.

Fig. 3.



Egyptian Bow-shaped Harp.

Fig. 4.



Assyrian Dulcimer.

Fig. 5.



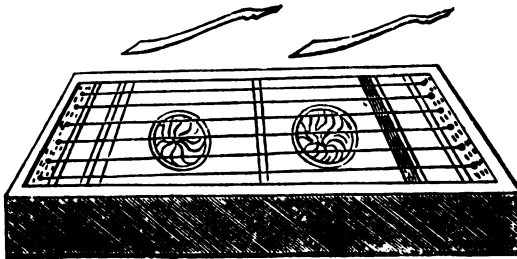
Assyrian Harp.

Fig. 6.



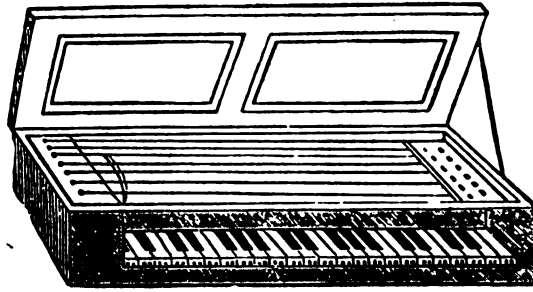
Persian Santir.

Fig. 7.



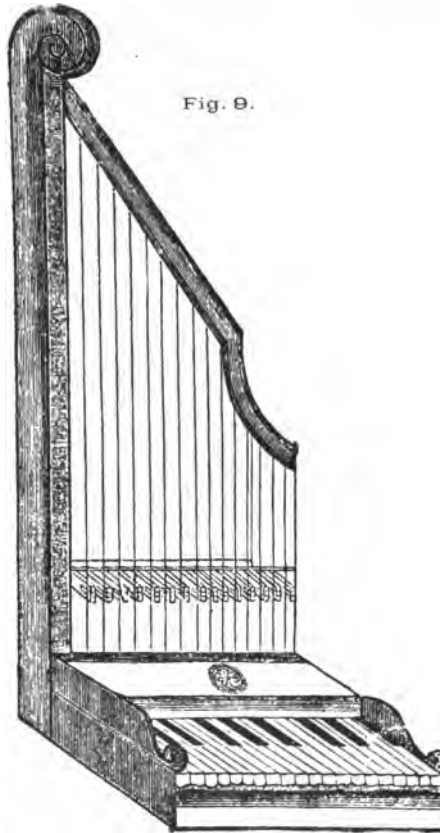
The Hackbret (Dulcimer); sixteenth century.

Fig. 8.



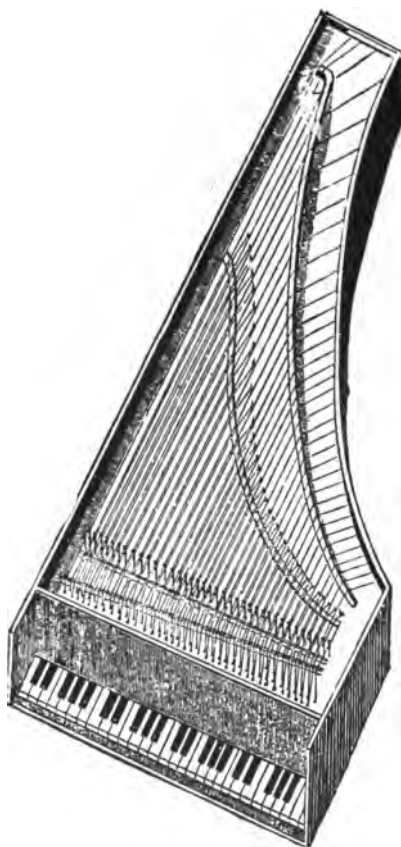
The Clavichord; sixteenth century.

Fig. 9.



Upright or Harp-shaped Virginal.

Fig. 10.



Early form of Harpsichord.

Fig. 11.



**Harpsichord by Hans Ruckers, in the Museum of the
Paris Conservatoire.**

(Originally it had four octaves.)

Fig. 12.



The Pianoforte of To-Day.

"HIAWATHA AND THE RITES OF THE CONDOING COUNCIL OF THE IROQUOIS."

KARENNA YONDONGHS "HAI! HAI!"

Hai! Hai! Hai!
Khe-ya-da-wendh des-ke-non we-lon-ne!
Hai! Hai! Hai! Hai! Hai!

Hai! Hai! Hai!
Ka-yon-ne-lenh des-ke-non we-lon-ne!
Hai! Hai! Hai! Hai! Hai!

Hai! Hai! Hai!
Wa-kon-ne-de des-ke-non we-lon-ne!
Hai! Hai! Hai! Hai! Hai!

Hai! Hai! Hai!
O-yen-kon-donh des-ke-non we-lon-ne!
Hai! Hai! Hai!

Ron-keg-so-tah lo-ti-ri wa-ne!
Hai! Hai! Hai! Hai! Hai!

Ji-ya-thon-dek-ne
Ron-keg-so-tah ji-ya-thon-dek
Ji-ya-thon-dek-ne!

(In English.)

THE HYMN CALLED "HAIL!"

Hail! Hail! Hail!
I come again to greet and thank the kindred!
Hail! Hail! Hail!
I come again to greet and thank the League!
Hail! Hail! Hail!

I come again to greet and thank the women!
Hail! Hail! Hail!
I come again to greet and thank the warriors!
My forefathers—what they established—
Hearken to them—my forefathers!



THE IROQUOIS LITANY.

Hai! Hai! Hai! Hai!
Ji-ya-thou de-yonk-ha,
Hai! Hai!
Ja-tag-wen-i-o-ton,
Hai! Hai!
No DE-KA-RI-HO-KEN!
Hai! Hai! Hai! Hai! Hai!
Hai! Hai!
Ji-ya-thon de-yonk-ha,
Hai! Hai!
Ja-tag-we-ni-o-ton,
Hai! Hai!
Ne HA-YEN-ne-WAT-HA!
Hai! Hai! Hai! Hai! Hai!
Hai! Hai!
Ji-ya-thon de-yonk-ha,
Hai! Hai!
Ja-tag-we-ni-o-ton!
Hai! Hai!
Ne SHA-TE-KA-RI-WA-THE!
Hai! Hai!
Neth-no na-sne jo-en-sna;
Hai! Hai!
Ka-ris-wa-ka yon-ha;
Hai! Hai!
Ka-ris-wis-sa-nongh-we;
Hai! Hai!
Ka-ya-ne-renh-go-wa-ne;
Hai! Hai!
Wa-ka-righ-wa-ka-yon-ha;
Hai! Hai!
Ne-his-ta-ba-wis-ton;
Hai! Hai! Hai! Hados.

(In English.)

Hail! Hail! Hail! Hail!
Continue thou to listen.
Hail! Hail!
Thou who wert a ruler,
Hail! Hail!
DEKARIHOKEN!
Hail! Hail! &c.,

Continue thou to listen,
Thou who wert a ruler,
HIAWATHA!
Hail! Hail! &c.

Continue thou to listen,
Thou who wert a ruler,
SHATEKARIWATHE!
Hail! Hail!

That was the role of you,
You who were joined in the work,
You who completed the work,
The Great League.
Your work has grown old,
What ye have established
You have taken with you!
Alas! Alas! Alas!

Fig. 2.

小曲

唱	寸	肩
歌	步	背
穿	不	着
街	離	花
過	途	鼓
巷	杏	手
兩	臉	提
脚	容	着
走	顏	鑼
如	俏	夫
梭	平	妻
	生	恩
	為	愛

A Chinese Song, music and words. From "On the Musical Notation of the Chinese," by the Rev. E. W. Syle. "Journal of the North China Branch of the Royal Asiatic Society." Shanghai, 1859.





NO. 4.

    
Scandicus et Salicus Climacus, Torculus, Ancus

    
Pentafonus, Strophicus, Gnomo, Poereclus, Orriscus

    
Virgula, Cefalicus, Clinius, Quillisma, Podatus,

    
Pandula, Pinnosa, Gutturalis, Tramea, Cemr

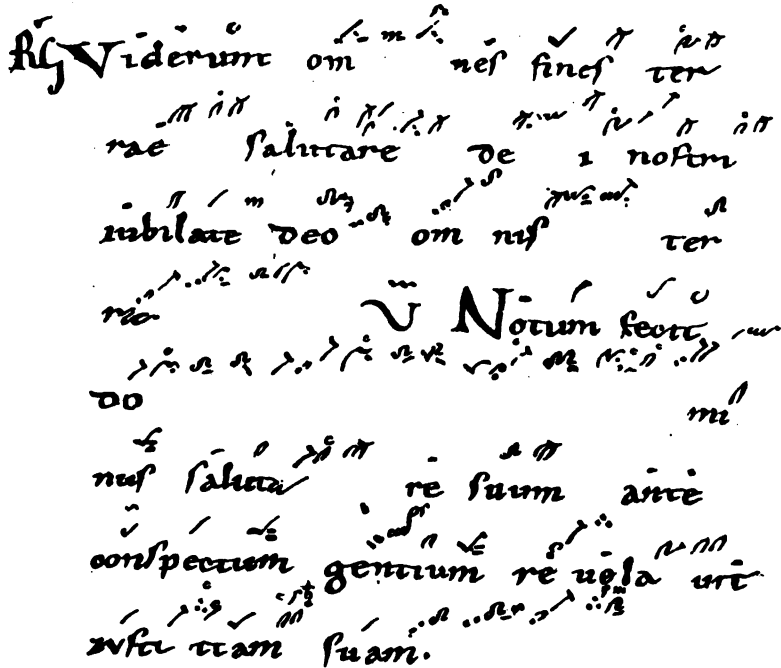
   
Proslam-baroumenon Trigon(on), Tetraclinis (Tetradius), Ygon

   
Pentadicon et Trigonicus et Frauculus, Orix

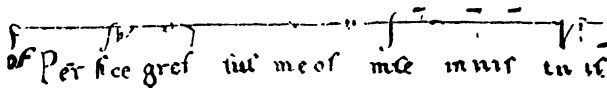
    
Billicus et Gradicus, Tragicon, Diatinus, Exon

    
Ypodicus, Centon, Agradatus, Atticus, Astus

Table of Neumæ, with their names in mnemonic verses. From an old MS.

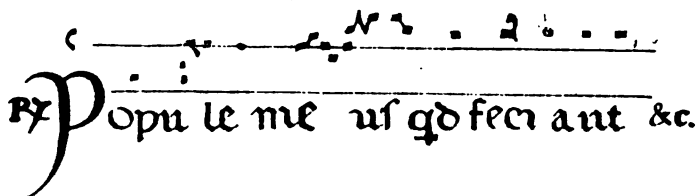


Fac-simile from the Antiphonarium of St. Gall, written A. D. 790. It is the oldest musical manuscript in existence.



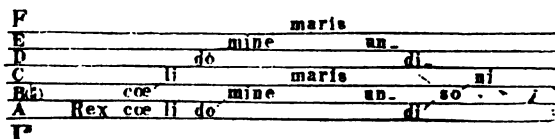
Neumæ with a single line (red). From a missal of the tenth century (?), preserved in the Cathedral of Modena. (P. Martini.)

No. 7.



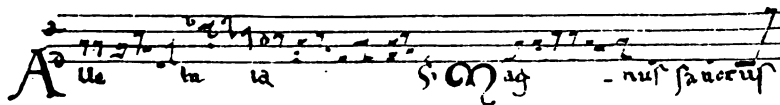
Neumæ with two lines (the upper yellow, the lower red). From a missal which once belonged to Padre Martini. Probably of the eleventh century.

No. 8.



Hucbald's notation; tenth century.

No. 9.



Neumæ with four lines (the second red, the fourth green). Guido d'Arezzo; eleventh century.

No. 10.



Notations used by the French and Spanish minstrels. The specimen is Spanish, and of the thirteenth century.

Graduale.
Ton. V.

Vi-dé-runt o - mnes fi-nes ter-ræ
sa-lu-tá-re De-i no - stri: ju-bi-lá - te
De - o o - mnis ter - ra.
V. No-tum fe - cit Dó - - mi-nus sa-lu-tá - re
su - um: an-te con-spéctum gén - ti-um
re-ve-lá - vit ju-stí-ti-am su - am.

The Graduale "Viderunt" in the Gregorian notation still used. (The chant is the same as that quoted in fac-simile from the Antiphonarium of St. Gall, No. 5.)

The German "Tabulatur Schrift," much used for lute and organ music in the Middle Ages.

THE WAGNERIAN DRAMA.

STUDIES IN THE WAGNERIAN DRAMA. By HENRY EDWARD
KREHBIEL. pp. IX., 19 S. Post 8vo, Cloth. \$1.25

. . .

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The Wagnerian Drama: its Prototypes and Elements.

"Tristan und Isolde."

"Die Meistersinger von Nürnberg."

"Der Ring des Nibelungen."

"Parsifal."

. . .

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This little book deserves a high place among Wagner commentaries. Indeed, we know of none which sets forth so perspicuously the fundamental principles of the poet-composer's system, and, with all due deference to Wollzogen, we prefer Mr. Krehbiel's exposition of the plot of "Der Ring des Nibelungen" to his.—*N. Y. Times.*

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Published by HARPER & BROTHERS, New York. 1820 078

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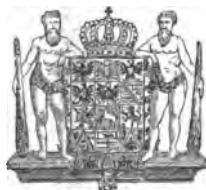
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